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JUNE, 1905

BENOZZO GOZZOLI

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Masters in Art

A Series of Illustrated Monographs

Issued Monthly

BENOZZO GOZZOLI



PART 66 — VOLUME 6

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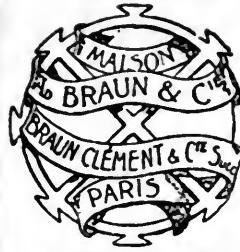
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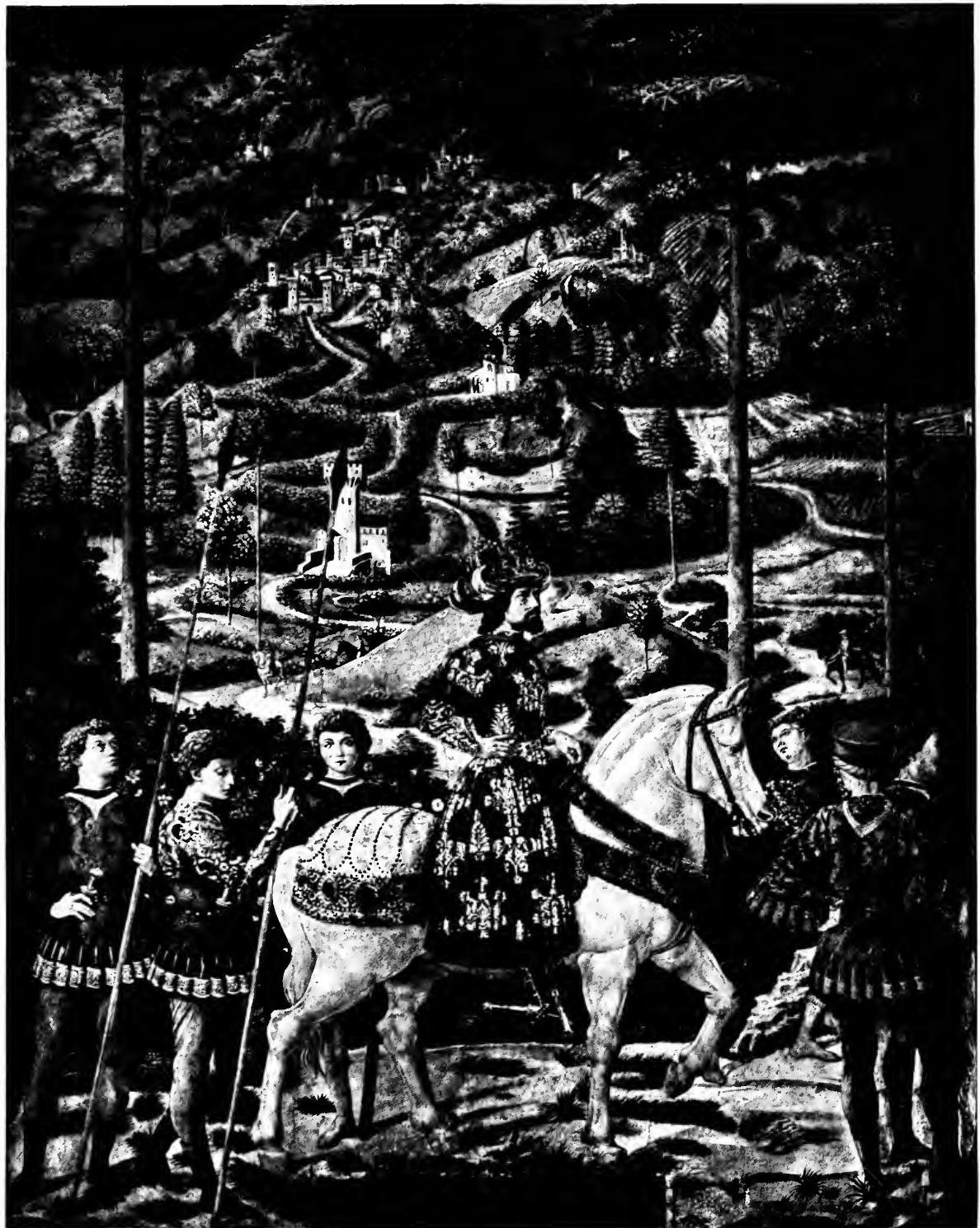
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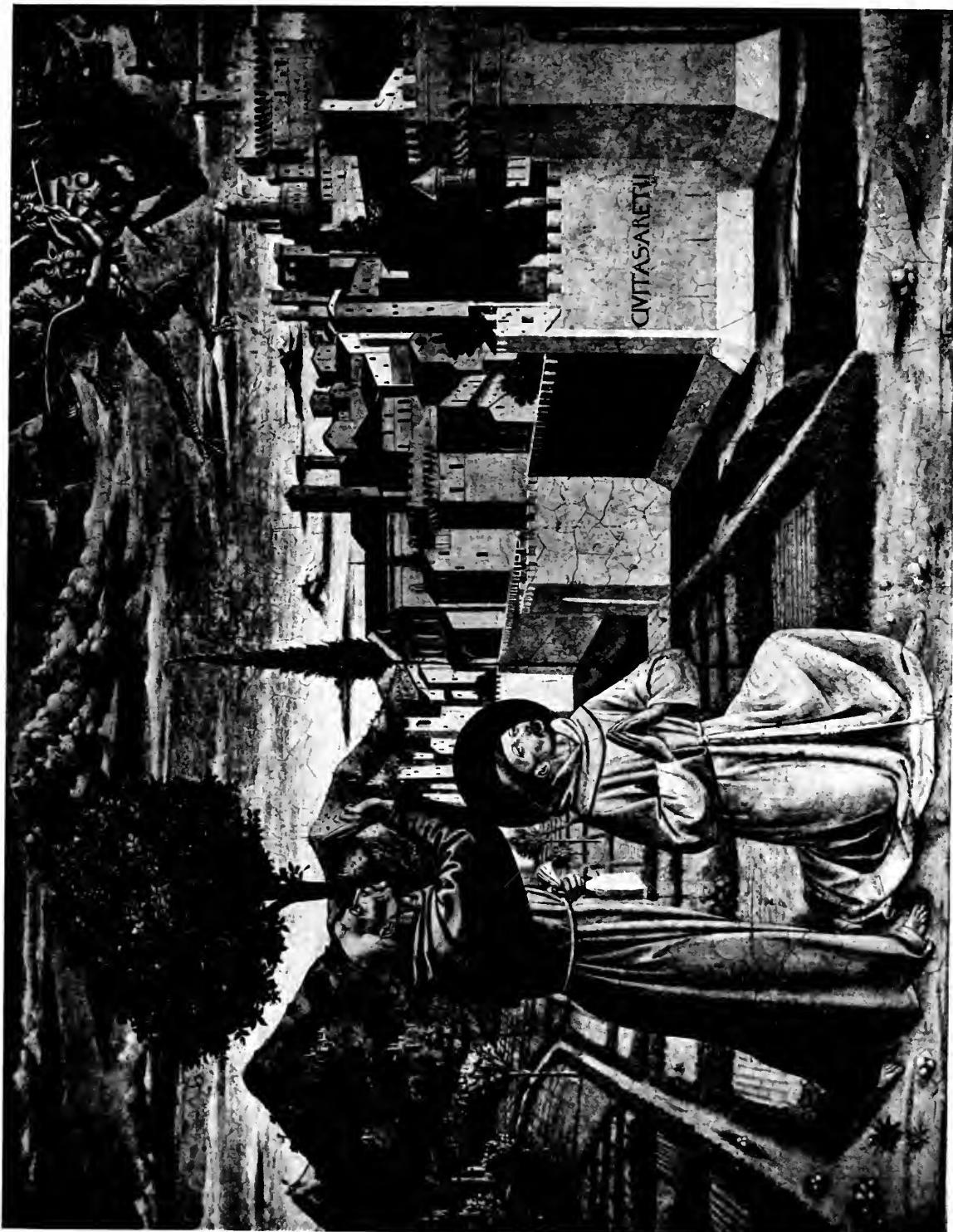
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CHAPEL OF THE RICCIARDI PALACE, FLORENCE



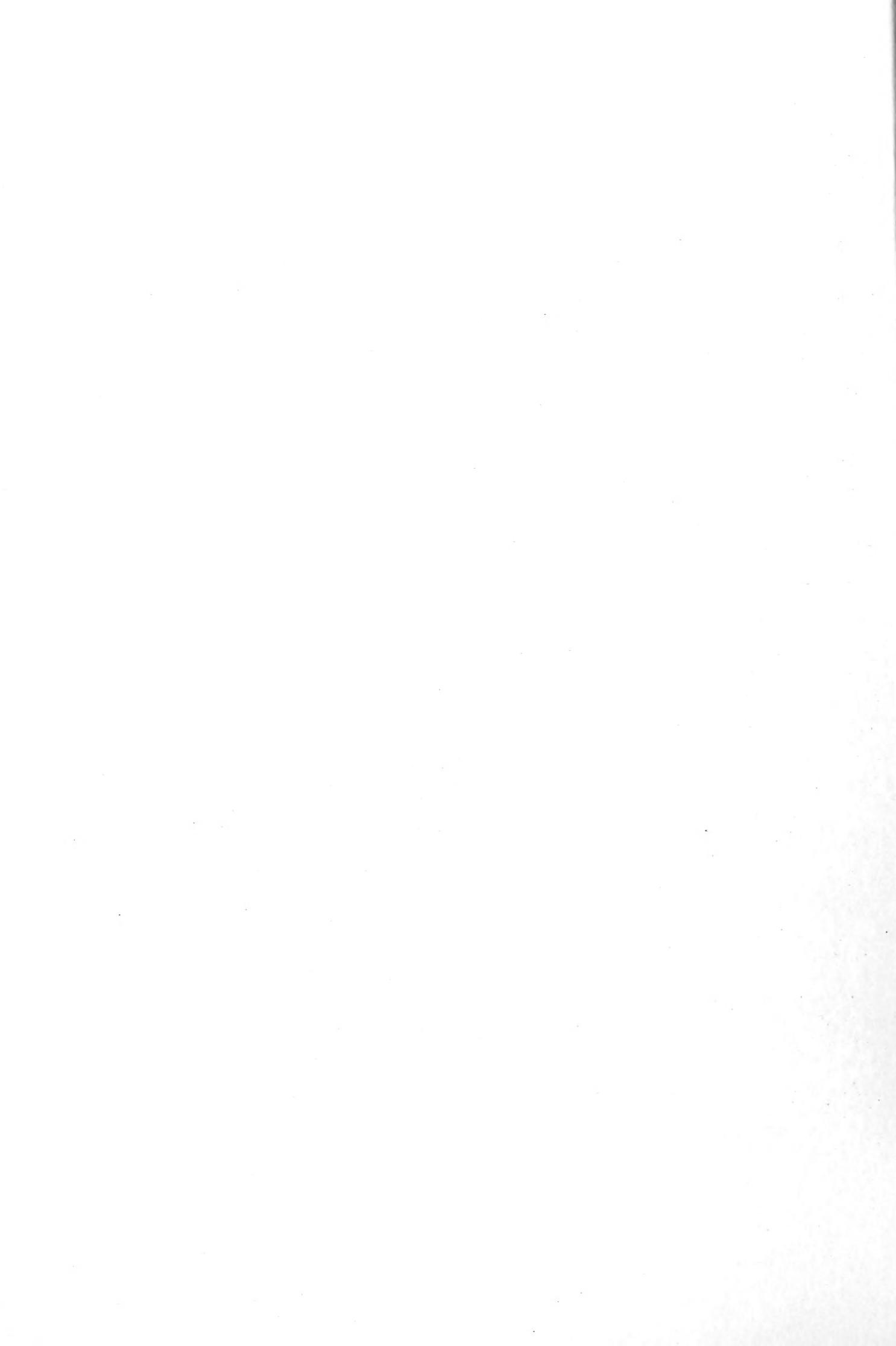


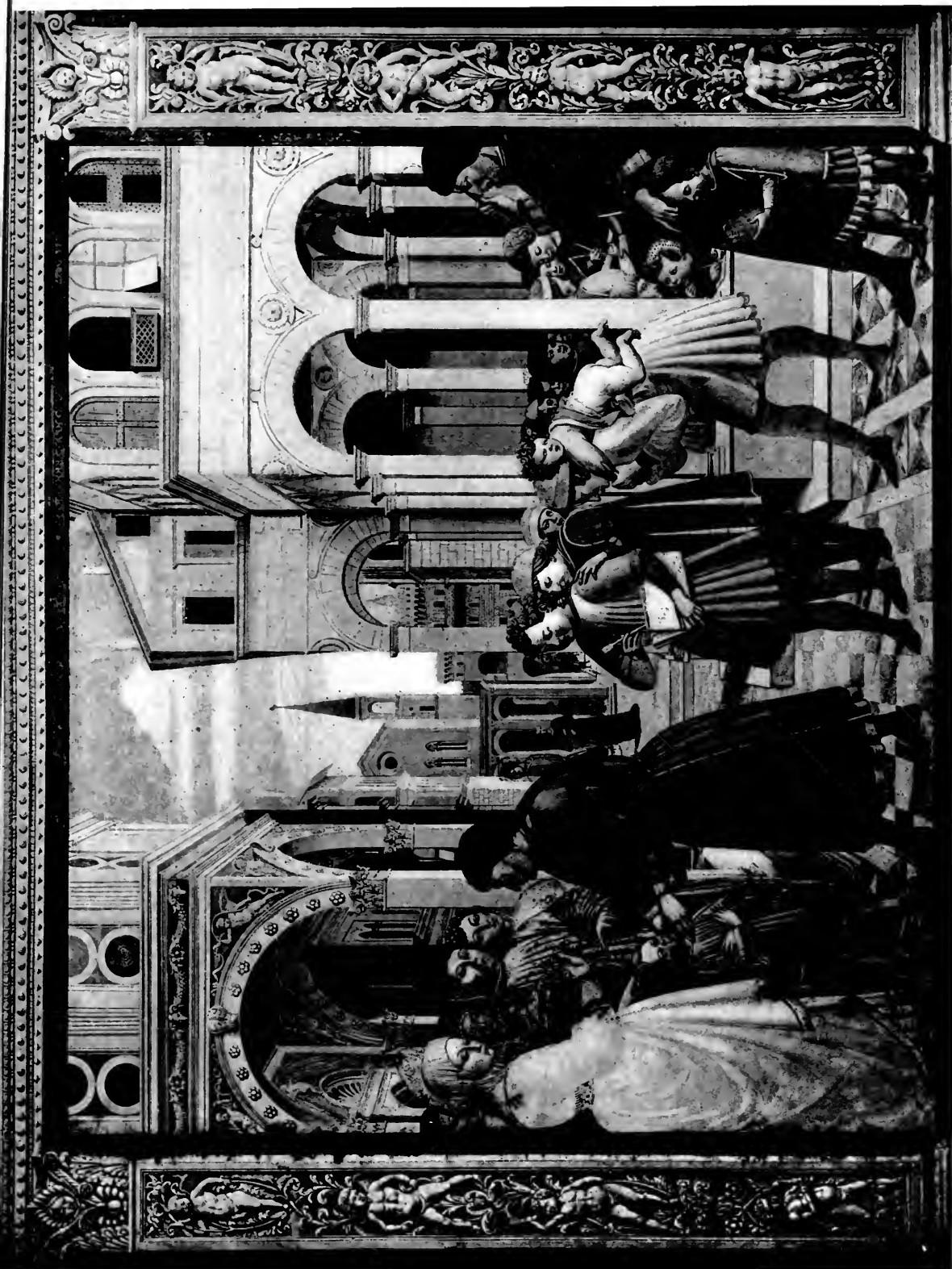


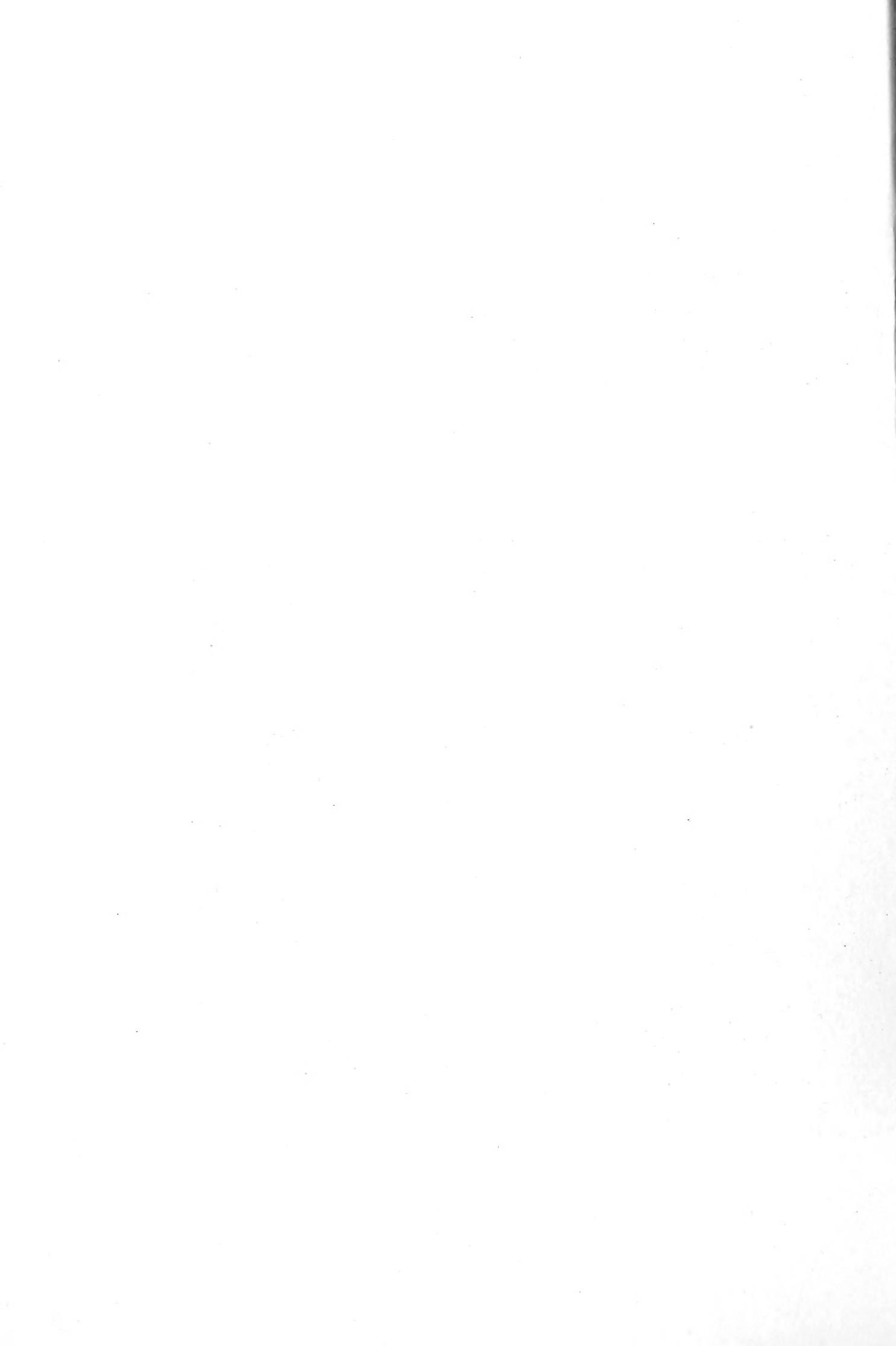
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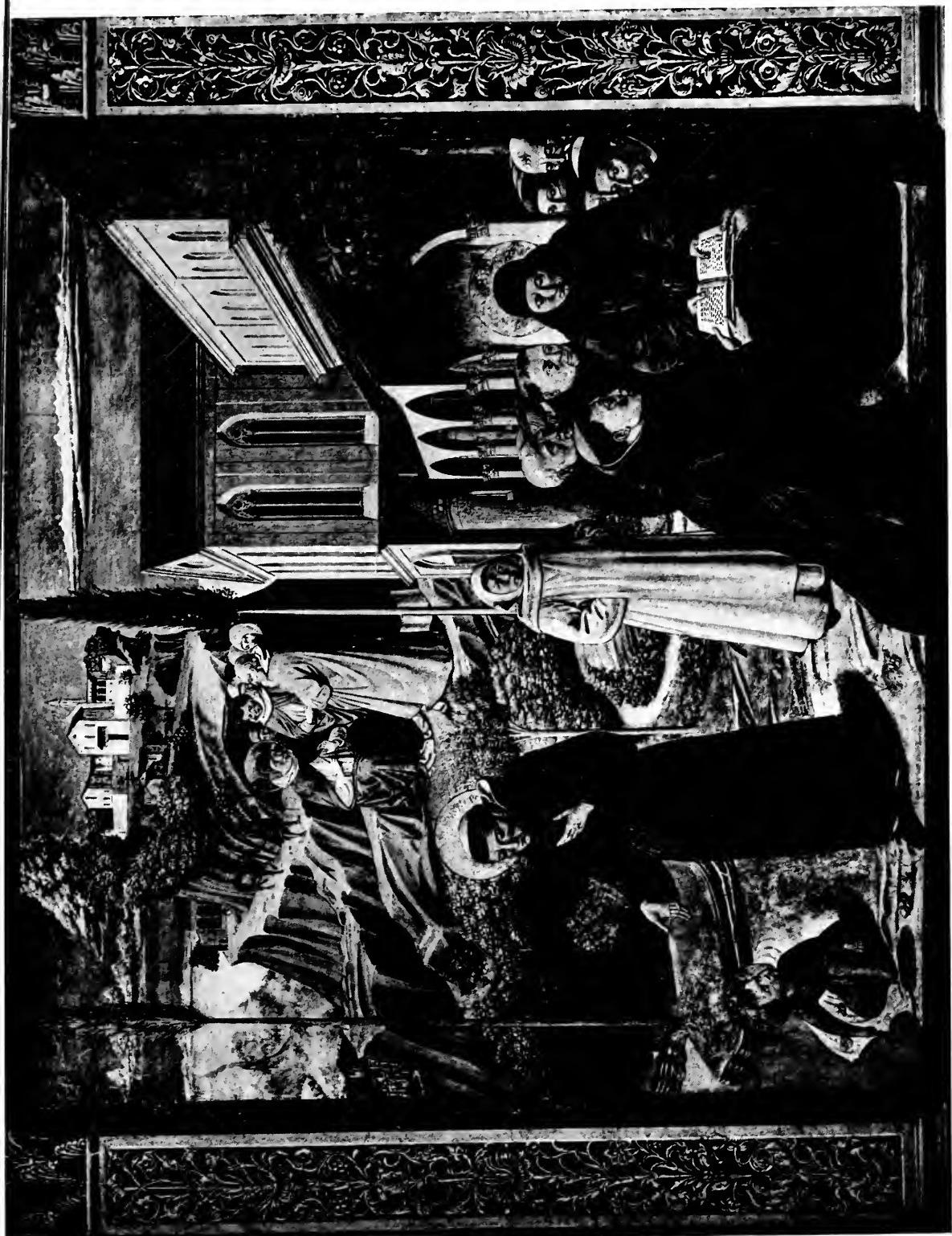




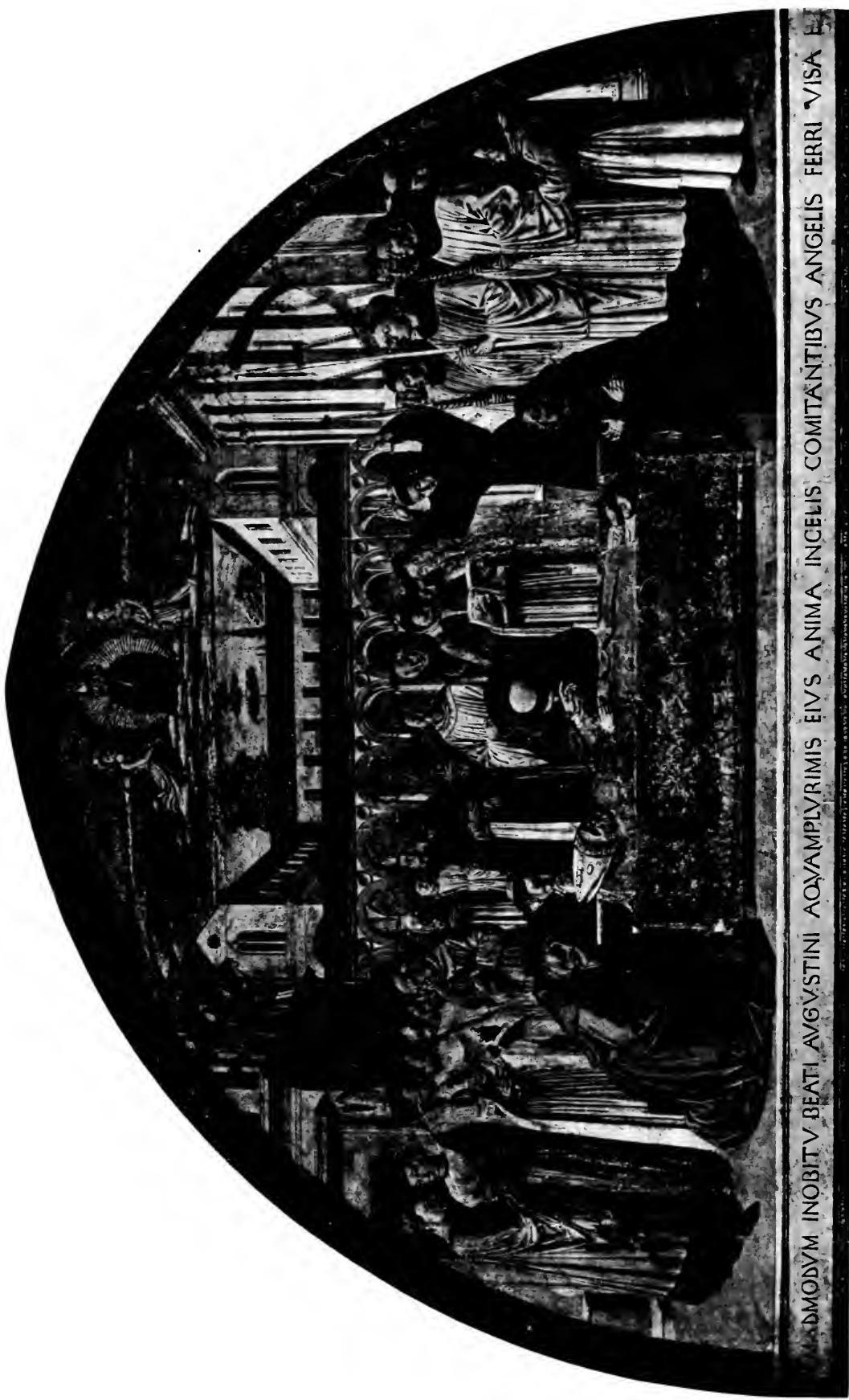




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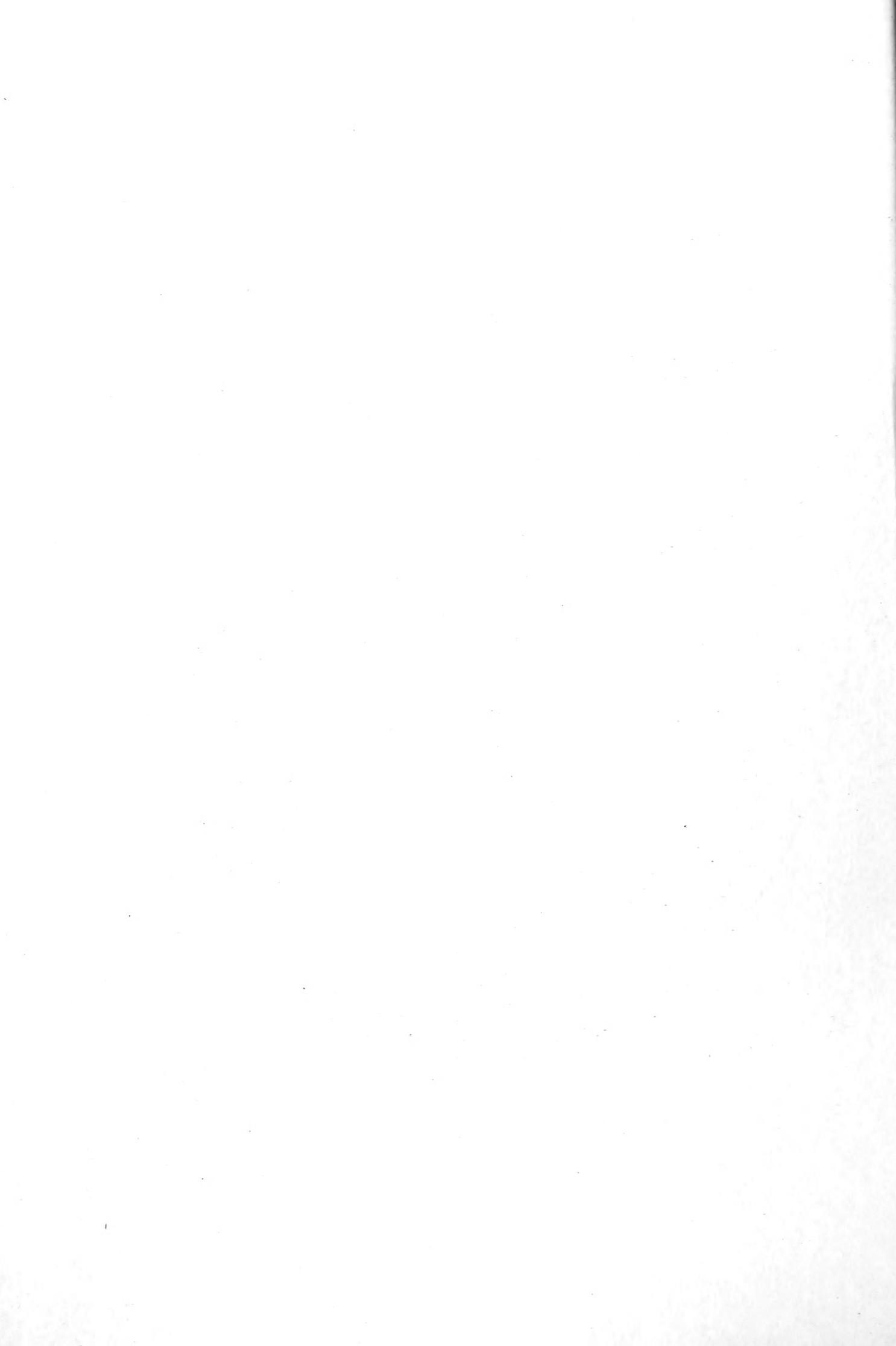


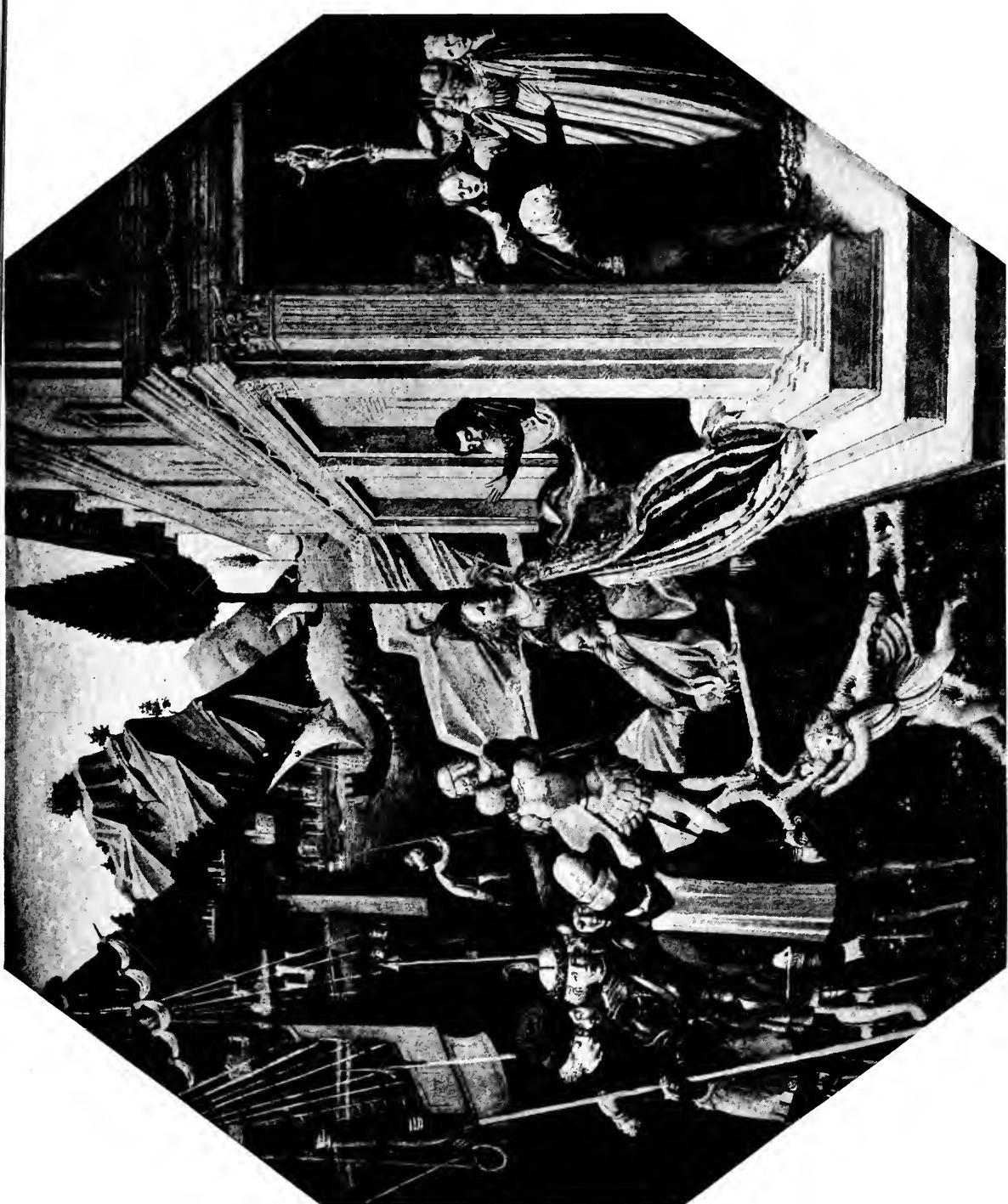




MASTERS IN ART PLATE VIII
PHOTOGRAPH BY ALINARI
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BENOZZO GOZZOLA
FUNERAL OF ST. AUGUSTINE
CHURCH OF SANT' AGOSTINO, SAN GIMIGNANO





MASTERS IN ART PLATE IX
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE
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BENOZZO GOZZOLI
THE RAPE OF HELEN
NATIONAL GALLERY, LONDON





PORTRAIT OF BENOZZO GOZZOLI BY HIMSELF
CHAPEL OF THE RICCARDI PALACE, FLORENCE

In the procession of horsemen in the suite of the Magian kings, painted by Benozzo Gozzoli on the walls of the Chapel of the Riccardi Palace, Florence (see plate 1), the artist has introduced the portrait of himself here reproduced. He wears a red jacket trimmed with white fur, and a red cap bearing in gilt letters an inscription which states that he is the author of the work. As the frescos in the chapel were painted between 1456 and 1460, this portrait shows him at the age of from thirty-six to forty years.

Benozzo di Lese di Sandro

CALLED

Benozzo Gozzoli

BORN 1420: DIED 1498

FLORENTINE SCHOOL

JULIA CARTWRIGHT

'THE PAINTERS OF FLORENCE'

BENOZZO DI LESE DI SANDRO, called Benozzo Gozzoli¹—Benzocco the thick-throated—was the son of a small Florentine tradesman—literally a waistcoat-maker, named Lese di Sandro. He was born in 1420, and, like many of his contemporaries, learned the trade of both painter and goldsmith in his boyhood. From 1444 to 1447 he worked with Lorenzo Ghiberti on the second of his gates for the Baptistry of Florence, and acquired from him that taste for landscape and architecture, and love of pleasant details and accessories, which marked his future work. In 1447 Fra Angelico, under whom Benozzo may have studied as a boy, took the young artist with him to Rome, and employed him both in the Vatican Chapel there and at Orvieto, where Benozzo's hand can be clearly traced in the pyramidal groups of saints and prophets on the roof of San Brizio's Chapel in the cathedral of the town. When Fra Angelico returned to Florence his assistant offered to complete the work which he had left unfinished at Orvieto, but the Directors of the Cathedral Works declined his proposal, and the decoration of the chapel walls was only carried out fifty years later by Luca Signorelli.

The frescos of the Cesarini Chapel in the Church of Santa Maria in Araceli, Rome, which Benozzo next undertook, have all perished, excepting one figure, which is exactly imitated from Fra Angelico, and represents St. Anthony of Padua with a flame in one hand and a book in the other.

In 1450 Benozzo was invited to Montefalco, one of the hill-set cities of Umbria, and painted the altar-piece of 'The Assumption,' now in the Lateran Museum, Rome, as well as several frescos in the Church of San Fortunato, and twelve scenes from the life of St. Francis in the choir of the Church of San Francesco. The old stories which Giotto had painted one hundred and fifty

¹ Pronounced Ben-ot'zo Got'zo-le.

years before, in the neighboring town of Assisi, are here repeated by Fra Angelico's pupil in his master's style, with the addition of groups of men and women in contemporary costumes, and many homely incidents of his own invention. The portraits of Dante, Giotto, and Petrarch are introduced among the medallions of Franciscan saints under the windows, each with an appropriate Latin inscription, which reminds us of the humanist tendencies of the age. Dante is described as "a theologian, ignorant of no learning," Petrarch as "the laureate, monarch of all virtues," while Giotto is called "the foundation and light of painting."

A side-chapel in the same church contains a graphic representation by Benozzo's hand of St. Jerome pulling out the thorn from the lion's foot, in the presence of a band of terrified friars, while in 1453 he executed another series of frescos on the life of Santa Rosa of Lima in a Franciscan convent at Viterbo, which were still in existence in the seventeenth century.

On his way back to Florence Benozzo visited Perugia and painted the picture of 'The Madonna and Saints,' which is now in the town gallery, and bears the date of 1456. Both this altar-piece and the Montefalco frescos were destined to have a marked influence on the development of the Umbrian school. The poetic naturalism and love of ornament, together with that tender devotional feeling which Benozzo inherited from his master, appealed in an especial manner to the dwellers in these Umbrian valleys, and a Foligno artist, named Pier Antonio, who had worked with Benozzo Gozzoli at Montefalco, handed on these traditions to Bonfigli and his companions at Perugia.

Meanwhile Benozzo returned to Florence, where the Medici welcomed him with open arms. Andrea del Castagno and Francesco Pesellino had died lately, Fra Angelico was no more, and Fra Filippo Lippi had gone to Prato in disgrace. The moment was a fortunate one, and Benozzo Gozzoli soon found himself intrusted with the important task of decorating the Chapel of the Medici Palace, now the Riccardi. The subject chosen by his patrons was 'The Adoration of the Magi,' that favorite theme of Florentine painters, and which Benozzo now set forth in one great fresco on the walls of this little oratory. All the festive pomp and splendor of court pageants which the Medici had brought into the simple life of old Florence, all the beauty and the glamour of fairy romance, are gathered up in this triumphal procession of the three kings, journeying over hill and vale on their way to the manger at Bethlehem. Following in their steps is a brilliant train of courtiers, winding their way over the rocky Apennines and down the green slopes, where tall bell-towers and white villas and chapels peep out among the olive and cypress groves, and narrow paths lead down into fruitful valleys watered by clear streams. . . . From the pomp and glory of earthly splendor we turn to the cradle of Bethlehem, and are given a glimpse of the unseen. This Benozzo has painted for us on the east wall of the chapel. Here cypresses and pines grow tall and straight, roses and pomegranates hang in clusters from the boughs, while choirs of angels chant the *Gloria in Excelsis*, or kneel in silent adoration around the manger throne.

Such was the vision which Fra Angelico's scholar painted in the hot summer months when the Medici were enjoying rest and the pleasures of rural life in their favorite country houses. Three letters which Benozzo addressed to Piero de' Medici, who was entertaining illustrious guests at his villa of Careggi, show how entirely his heart was in his work and how anxious he was to perfect every detail of his frescos. In the first, written on the tenth of July, he acknowledges a letter from Piero, who had, it appears, taken objection to certain small cherubs in the corner of the fresco, and explains that they cannot interfere with the rest of the picture, since only the tips of their wings are allowed to be seen. But since Piero desires it, he will paint two white clouds in the sky and cause the offending seraphs to disappear. He would come to Careggi himself and see Piero on the subject if it were not for the great heat, which will, he fears, spoil the azure which he has begun to lay on. But he hopes Piero will come to see the work before this part of the scaffolding is removed. In the meantime two florins will suffice for his present needs. "I am working with all my might," he adds, "and if I fail, it will be from lack of knowledge, not from want of zeal. God knows I have no other thought in my heart but how best to perfect my work and satisfy your wishes."

On the eleventh of September Benozzo writes another letter to Piero, whom he calls his dearest friend—*amico mio singularissimo*—reminding him that he had not sent him the forty florins for which the painter had asked in order that he might be able to buy corn and provisions while they were still cheap. "I had," he adds, "a great thought, which was not to ask you for any money until you had seen the work, but necessity compels me to make this request, so forgive me, for, God knows, I only seek to please you. And I must remind you once more to send to Venice for some azure, because this wall will be finished this week, and I shall need the blue color for the brocades and other parts of the figures."

On the twenty-fifth he writes a third letter, telling Piero of a Genoese merchant who has fifteen hundred pieces of fine gold for sale, some of which he will require for his work, and begging for ten more florins to pay for the azure which he had bought at two florins the ounce from the prior of the Gesuati, whose ultramarine was famous throughout Italy.

I had meant to come and see you last Sunday, but the bad weather frightened me. Now I am at work on the other wall, and hope to finish the fresco in another week. And it seems to me a thousand years until your Magnificence shall be here to see for yourself if you are satisfied with the work! May Christ keep you in his favor!

Your BENOZZO, Painter in Florence.

The pains which Benozzo bestowed upon his task were not thrown away, and we find no trace of the haste and carelessness of drawing which too often marred his work. The subject was admirably suited to his powers, and none of his later frescos are so entirely successful as these in the Chapel of the Riccardi Palace.

His position as the best fresco-painter of the day was now established, and new commissions poured in upon him from all sides. About this time he married a girl named Mona Lena, who was twenty years younger than himself

and bore him a family of seven children. In the same year he bought a house in the Via del Cocomero, Florence, as well as lands outside the city walls, and was in prosperous circumstances during the rest of his life, being, as Vasari remarks, both indefatigable in his industry and irreproachable in his conduct.

In 1463 he went to the mountain city of San Gimignano, and there, in Dante's "town of the beautiful towers," he painted another great cycle of frescos on the life of St. Augustine. This time his patron was Domenico Strambi, a learned Augustinian friar, who had lectured in philosophy at Oxford and Paris, and went by the name of Doctor Parisinus, from his long residence in the French capital. The seventeen subjects with which the painter adorned the choir of the Augustinian church were, no doubt, chosen by the learned doctor, whose portrait appears in another large fresco of St. Sebastian protecting the people of San Gimignano from the plague; but the charming fancy and lively humor of the different stories are all Benozzo's own. . . .

Unfortunately the artist too often traded on his reputation, and the numerous altar-pieces which he painted for neighboring churches and convents during the three years that he spent at San Gimignano are executed with a haste and carelessness that are quite unworthy of him. No doubt he was largely assisted by inferior painters, and the resemblance which many of his figures bear, both in type and stature, to those of Fra Filippo Lippi is explained by the fact that one of that artist's former assistants, Giusto di Andrea, worked under him at San Gimignano. It was to intercede for Giusto's brother, who had been caught in the act of stealing the monks' bedclothes at Certaldo, that Benozzo wrote a letter to young Lorenzo de' Medici, whom he addresses as "Most dear to me in Christ," lamenting the scandal which his apprentice had caused, and explaining that up till this time he had always borne an excellent character. "But, perhaps," he adds, "God has allowed this to happen for some good end." In the meantime he thanks Lorenzo—who had already, it appears, intervened in the matter—for his good offices with the vicar of Certaldo, and ends with renewed protestations of devotion to himself and his house, praying that Christ may be with him in eternity.

This letter is dated July 4, 1467, when Benozzo Gozzoli was still busily engaged on his works at San Gimignano. By the end of the year, however, he had left for Pisa, where a new and gigantic task was awaiting him. This was the decoration of the north wall of the Campo Santo, which had been left unfinished ever since Puccio da Orvieto had painted his three subjects of 'The Creation,' 'The Death of Abel,' and 'The Flood,' eighty years before. On the ninth of January, 1468, he signed a contract with the magistrates of Pisa, by which he agreed to cover the remainder of the north wall with frescos, at the price of sixty-six florins for each subject, "a task," says Vasari, "immense enough to discourage a whole legion of painters." But Benozzo was not the man to shrink from any work, however arduous, and the twenty-four large frescos which he painted during the next sixteen years, on the wall of the Campo Santo, show that, whatever the limitations of his art might be, his invention was as fertile, his fancy as fresh and bright, as ever. . . .

The final payment which Benozzo received for the last fresco of the series,

'The Visit of the Queen of Sheba,' bears the date of May 11, 1484. During the sixteen years that he worked at the Campo Santo he had found time to execute frescos at Volterra and Castel Fiorentino, as well as altar-pieces for the churches and convents of Pisa and the neighborhood, the best of which is 'The Triumph of St. Thomas Aquinas,' now in the Louvre, Paris.

The painter had taken his family with him to Pisa, where he bought a house of his own in the Via Santa Maria, and brought his old father, Lese di Sandro, to spend his last days under his roof. But he still owned a house in Florence, and paid occasional visits to his native city. In the income-tax return of 1480 he describes himself as sixty, and his wife as forty, and gives the ages of his seven children as ranging from eighteen to one year. His eldest son, a youth of eighteen, is described as still going to school; the second boy, of thirteen, is studying mathematics; while the dowry of his eldest daughter, Bartolommea, a girl of fifteen, who married a Florentine burgher, is fixed at 350 florins, and that of his youngest, the infant Maria, has not yet been determined.

The last mention we find of Benozzo Gozzoli is in January, 1497, when, together with Perugino, Filippo Lippi, and Cosimo Rosselli, he valued Alessio Baldovinetti's frescos in the Church of Santa Trinità, Florence. Early in the next year he died, and was buried in the Campo Santo, Pisa, immediately under his fresco of the history of Joseph, in a tomb which the citizens of Pisa had given him twenty years before as a reward for his labors. Above his grave is a Latin epigram, which expresses the admiration of his contemporaries for the art which had made birds and beasts and fishes, the green woods and the blue vault of heaven, youths and children, fathers and mothers, all live again on these walls as no other master had ever done before him. Such was the high meed of praise which Benozzo Gozzoli won in his lifetime, and we who judge his merits with more critical eyes may yet own in him a master whose heart beat with quick response for the fair and pleasant things of life, and tender interests of hearth and home, and across whose vision there sometimes dawned gleams of a higher truth and of a more perfect beauty.

The Art of Benozzo Gozzoli

EUGÈNE MÜNTZ

'HISTOIRE DE L'ART PENDANT LA RENAISSANCE'

IN studying the paintings or sculptures of the middle ages and of the early Renaissance, we are obliged to admit that there is a certain sameness, at least as to the subjects. Virgins in Glory, scenes from the Passion, Crucifixions, Entombments, or martyrdoms are alone portrayed. No note is struck save the serious, the lofty, and, oftener still, the lugubrious; there is no place accorded to the expression of sentiments less religious but more cheerful and pleasing, and allowing a freer range for the imagination. In a word, we should sometimes prefer a more varied, more familiar art, and, let us frankly acknowledge, an art that is more modern.

The glory of having restored to an honorable position in art the episodic element, too often sacrificed in the fifteenth century to the contemplative element; the glory of having been the first to turn his attention to an essentially idyllic and picturesque interpretation of the Old Testament—the only portion of the Scriptures adapted to such a treatment—this glory is due to a Florentine artist who, in my opinion, has never received his just meed of appreciation—to Benozzo Gozzoli, the painter of the Campo Santo of Pisa.

Benozzo Gozzoli was born in Florence in 1420; when twenty-four years old he was one of Ghiberti's collaborators, learning, like most of the Florentine artists of his day, to model as well as to paint. Later he entered the studio of Fra Angelico, whose favorite pupil he became. Such a combination is somewhat surprising, for the mystic tendencies, the lofty seriousness, the asceticism, of the Dominican painter are in marked contrast to the joyous nature of his pupil, to his lively imagination, his exuberant fancy, his love of nature. No one, indeed, was less disposed than Benozzo Gozzoli to look on the dark side of things, or to take life tragically.

Among others of Fra Angelico's works in Rome, his pupil helped him with the frescos of the Chapel of Nicholas v. in the Vatican, where more than one picturesque motive betrays Benozzo's hand. A painting of 'The Assumption,' executed by him in 1450 for the Church of San Fortunato, just outside the town of Montefalco, and now in the Lateran Museum, Rome, shows the continued influence of his master. Its coloring is somewhat crude, as in the works of Fra Angelico, who found it hard to free himself from the methods of the miniaturists, especially in regard to their fondness for vivid colors. This picture is dated 1450, but a year before that Benozzo had already left his master. First he offered his services to the Directors of the Cathedral Works at Orvieto, but after subjecting him to an examination that body declined his services. Perhaps this should be looked upon merely as a temporary refusal, for we know that just then the cathedral funds were low. If, however, this was not the reason for their rejection of his work, what an absurd mockery it was that an artist like Benozzo Gozzoli should have been discarded by a jury on the ground of incapacity!

From 1450 to 1452 Benozzo was settled in the little Umbrian town of Montefalco. There he devoted himself chiefly to the decoration of the Church of San Francesco. Upon his return to his native city all his powers were concentrated upon the adornment of the Chapel of the Palace of the Medici (now the Riccardi Palace), where he was still at work in 1458. . . .

Picture to yourself a musician evolving from a given theme endlessly brilliant variations—a symphony constructed on a single idea, but developed *ad infinitum*, under every conceivable aspect and without the least repetition—and you will be able to form some idea of the frescos in the Chapel of the Riccardi Palace.

'The Adoration of the Magi'—that was the theme given to Benozzo, and from that seemingly restricted theme he evolved motives innumerable, each more interesting than the last. Under his brush the procession of the Magian kings becomes a long-drawn-out epic unfolding itself before our eyes on three

of the walls of the chapel. All the aristocracy of Florence are depicted there; first the artist's patrons, the Medici, then their kinsmen, friends, and clients, and Benozzo has taken good care that he himself should not be forgotten. His portrait shows us a somewhat surly face, almost with the look of a bulldog—not at all in keeping with the opinion one would naturally form of this charming painter. As to the other portraits introduced, they are apparently imaginary; that is to say, the artist is in no way concerned with archæological problems. Fortunately for us, he does not know how to clothe his personages in antique garb; and accordingly we see passing before us grave old men clad in brocade jackets, or wearing the long and imposing Florentine robe, spirited horsemen, well-trained archers, and elegant young pages with blond curls crowned with flowers. Some of these individuals advance sedately, while others in the background—for example the huntsman in pursuit of a deer—are amusing themselves on the route; but, after all, the goal is a long way off, and on such a journey one may surely be excused for indulging in a little diversion. . . .

Quite as important as the men in this procession are the four-footed beasts and the winged creatures; we are shown mules loaded with precious gifts, camels, hunting-leopards, greyhounds, falcons—in short, a regular caravan on its march. The landscape is varied, the country hilly, like that in the environs of Florence; bare rocks alternate with wooded knolls; villas, castles, and hamlets nestle in the tiny valleys, and at intervals, stationed like beacons, are cedars, cypresses, palms, and orange-trees with glossy trunks and no branches, but a tuft of leaves crowning their summits.

Do not, however, suppose that Benozzo Gozzoli cared only for descriptive poetry; he could also strike more tender chords, and we find groups of angels of a grace and loveliness scarcely equaled by the greatest masters completing this radiant and poetic picture, and imparting such depth of feeling to the whole as to prove that Benozzo's imagination was not exercised to the detriment of the emotions of his heart and soul. In this respect he shows himself the true disciple of Fra Angelico.

At San Gimignano, which next claimed the artist's services, he was commissioned to illustrate in a series of monumental frescos the life of St. Augustine. This subject was admirably adapted to his tastes, for Benozzo was utterly unable to represent scenes of martyrdom, or, indeed, to portray any painful spectacle.

The seventeen compositions of this series are not of equal interest. The artist has succeeded no better than his predecessors or his successors in overcoming the really insurmountable obstacles to a picturesque treatment which are presented by the monastic garb. The enforced portrayal of the religious uniform, inelegant in cut and hopelessly monotonous in color, being either black or white, seems to have had a somewhat paralyzing effect upon his imagination, and only when some lay costumes, or, strictly speaking, costumes of secular priests, can be mingled with the monkish gowns is he more at his ease.

Rarely did Benozzo Gozzoli attempt to paint easel-pictures. They cramped the play of his fancy. There is a painting by him in the Louvre, more curious

by reason of the ideas expressed than interesting because of its technique, representing the glorification of St. Thomas Aquinas. The heads are very carefully executed, but the artist evidently felt himself handicapped by the subject prescribed for him. Dogmatic painting was not the forte of this spontaneous and independent genius.

In 1468 the Pisans intrusted him with the completion of the frescos of their great cemetery—the Campo Santo—where for a century and a half the most skilful painters and sculptors, chiefs of the schools of Pisa, of Florence, and of Siena, had established their reputations. The wall assigned to Benozzo is opposite the entrance. No artist of the Renaissance, it may be truly said, had ever received a like commission. Here was a perfectly smooth, flat surface, without any breaks, with an excellent light, and ample space for the works to be seen from a proper distance. Even Raphael was not so favored, for in the Stanze and the Loggie of the Vatican he was obliged to take into consideration the cross-lights, the construction of the ceilings, and the windows, cut as they were directly in the middle of the walls he had to decorate; as, for example, in his frescos ‘The Mass of Bolsena’ and ‘The Deliverance of St. Peter.’ Furthermore, to crown Benozzo’s good fortune, he was charged with the task of illustrating stories which of all others were best suited to appeal to his imagination—stories from the Old Testament, which seem as if they had been created expressly for a display of his particular talent. Epic and idyllic scenes alternate. Here is no need to compromise with the exigencies of religious faith; no necessity of being tragic; no reason why he should seek to make converts; it was only asked of him that he should narrate, amuse, and charm.

The imagination, the life and spirit displayed by the artist in this great cycle, indisputably the most extensive executed by any painter of the fifteenth century, defies all analysis. In the first place, Benozzo has not troubled himself with religious symbolism, and so far from conforming to any traditional portrayal of the scenes, has exercised the utmost freedom in drawing from the immense storehouse of subjects offered by the Old Testament. Warlike exploits, peaceful scenes, the pleasures of pastoral life—each in turn attracts him. The deep, mystical, and prophetic meaning of the acts of the patriarchs is of minor interest to him; the human side, the anecdotic, the worldly, touching and homely episodes, verdant landscapes—these are what inspire him. In the whole history of fifteenth-century Italian painting there is not a page that is more brilliant, more varied, more interesting. Not the least trace of effort is discernible, but from one end to the other of this colossal fresco evidence is shown of a fancy that was indeed inexhaustible. . . .

Benozzo Gozzoli is a magician through and through. He is not content with depicting the most brilliant assemblages and the most expressive faces; the magnificence of the decoration must correspond to the nobility of the actors, and the richness of their costumes. No painter of the Renaissance so well understood how to fill the backgrounds of his compositions with sumptuous buildings, or could render so realistically the picture of a civilization steeped in luxury. The cities called into being by his magic wand on the wall of the Campo Santo of Pisa or in the Church of Sant’ Agostino at San Gimignano

are a combination of the splendors of Constantinople, of Rome, of Jerusalem, and of Babylon. What endless variety in those minarets, those obelisks, those triumphal columns, those palace-like fortresses, those churches built like temples, where battlements and machicolations are raised aloft on colonnades and cupolas!

Benozzo Gozzoli left almost no direct pupils. After all, what could he have taught them? No rule, no theory, guided the creation of his brilliant historic visions. "Be a poet like me"—that is all he could have told them, and that would hardly have sufficed for the formation of a school! And yet his sojourn in Umbria did nevertheless exercise considerable influence over Niccolò da Foligno, Melanzio, Bonfigli, and Fiorenzo di Lorenzo. But if in this respect he is not so important as men like Masaccio, Filippo Lippi, and Ghirlandajo, how much more varied and more charming is his work! Surely posterity cannot withhold its admiration and its gratitude from this magician who has bequeathed it such vivid pictures of the society of his own day, and has created so many charming figures formed for the perpetual enjoyment of all lovers of the beautiful.—ABRIDGED FROM THE FRENCH

BENOZZO GOZZOLI is happy in a many-colored world of inexhaustible delight, in which his fancy draws its inspiration, and his indefatigable industry its object; he can seldom touch the level of the great ones in Italian painting, but yet in his own limits he is often entirely delicious.—SELWYN BRINTON

GEORGES LAFENESTRE

‘LA PEINTURE ITALIENNE’

FRA ANGELICO, the pious monk of San Marco, had but one pupil, but that pupil, Benozzo di Lese di Sandro, surnamed Benozzo Gozzoli, was an honor to his master. It would be impossible to conceive of a simpler life than that of this worthy artist, who, little by little, without any ambitious effort, mastered all that the science of his day could teach him; nor could any career have been more industrious than that of this naïve poet, who, while remaining true to the pure and lofty ideals of Fra Angelico, yet loved the world of reality with feeling more intense than did any of his fellow-artists.

Poor, working for small remuneration, usually in haste and often with the help of inferior assistants, Benozzo Gozzoli does not always manifest in his early achievements that carefulness and correctness, that search for the best, which in Florence was held to be of paramount importance. Indeed, even in his mature works he is careless in an intermittent sort of way, and up to the very last his style is marked by inequality. Sometimes, in studying certain of his figures, their incorrect proportions, awkward attitudes, uninteresting faces, and the unfortunate way in which they are grouped would lead one to suppose that Benozzo was but a mediocre artist. But others again are so marvelously graceful, and such a charmingly lifelike quality characterizes his compositions that such an opinion is quickly dissipated.

None of Benozzo's compatriots displayed in mural painting such numerous and such varied aspects of nature and life, nor showed so naïve a fancy in

transporting the world of reality into a world of the imagination, almost without any change in the fair and delicate faces of youths, of young women, and of those little children whom he loved to study.

The never-varying, frank simplicity of his nature led Benozzo to make the most daring attempts; it seems as if he disregarded difficulties for the pure pleasure of dealing with them. Mystic visions, biblical idylls, familiar stories, symbolic scenes, successively make their appearance upon a motion of his hand, amid surroundings of architecture the most complicated that could be conceived of by a mathematician, and panoramas more extended than any traveler could compass.

By his contemporaries Benozzo Gozzoli was acknowledged to be the foremost landscapist of his day, as well as one of the most brilliant decorative painters of his school. In his sympathetic feeling for the world about him he invested everything in nature with a new interest and charm, and no matter how careless he may be, he will always remain one of the greatest artists of his century, for the simple reason that he was one of the most living.—FROM THE FRENCH

BENOZZO GOZZOLI was gifted with a rare facility not only of execution but of invention, with a spontaneity, a freshness, a liveliness in telling a story, that wake the child in us, and the lover of the fairy-tale. Later in life his more precious gifts deserted him, but who wants to resist the fascination of his early works, painted, as they seem, by a Fra Angelico who had forgotten heaven and become enamoured of the earth and the springtime?—BERNHARD BERENSON

JOHN ADDINGTON SYMONDS

'RENAISSANCE IN ITALY'

BENOZZO GOZZOLI, the pupil of Fra Angelico, but in no sense the continuator of his tradition, exhibits the blending of several styles by a genius of less creative than assimilative force. That he was keenly interested in the problems of perspective and foreshortening, and that none of the knowledge collected by his fellow-workers had escaped him, is sufficiently proved by his frescos at Pisa. His compositions are rich in architectural details, not always chosen with pure taste, but painted with an almost infantine delight in the magnificence of buildings. Quaint birds and beasts and reptiles crowd his landscapes; while his imagination runs riot in rocks and rivers, trees of all variety, and rustic incidents adopted from real life. At the same time he felt an enjoyment like that of Gentile da Fabriano in depicting the pomp and circumstance of pageantry, and no Florentine of the fifteenth century was more fond of assembling the personages of contemporary history in groups.

Thus he showed himself sensitive to the chief influences of the earlier Renaissance, and combined the scientific and naturalistic tendencies of his age in a manner not devoid of native poetry. What he lacked was depth of feeling, the sense of noble form, the originative force of a great mind. His poetry of invention, though copious and varied, owed its charm to the unstudied grace

of improvisation, and he often undertook subjects where his idyllic rather than dramatic genius failed to sustain him. . . .

This painter's marvelous rapidity of execution enabled him to produce an almost countless series of decorative works. The best of these are the frescos of the Pisan Campo Santo, of the Chapel of the Riccardi Palace at Florence, of San Gimignano, and of Montefalco. It has been well said of Benozzo Gozzoli that, though he attempted grand subjects on a large scale, he could not rise above the limitations of a style better adapted to the decoration of marriage-chests than to fresco. Yet within the range of his own powers there are few more fascinating painters. His feeling for fresh nature—for hunters in the woods at night or dawn, for vintage-gatherers among their grapes, for festival troops of cavaliers and pages, and for the marriage-dances of young men and maidens—yields a delightful gladness to compositions lacking the simplicity of Giotto and the dignity of Masaccio. No one knew better how to sketch the quarrels of little boys in their nursery, or the laughter of serving-women, or children carrying their books to school; and when the idyllic genius of the man was applied to graver themes his fancy supplied him with multitudes of angels waving rainbow-colored wings above fair mortal faces.

From these observations on the style of Benozzo Gozzoli it will be seen that in the evolution of Renaissance culture he may be compared with the romantic poets, for whom the cheerfulness of nature and the joy that comes to men from living in a many-colored world of inexhaustible delight were sufficient sources of inspiration.

BENONZO GOZZOLI'S claim to rank with the great artists of his country may be disputed, but amongst the painters of the early Renaissance he must stand as one of the most talented and certainly the most fascinating.—
HUGH STOKES

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS 'VASARI'S LIVES'

BENONZO GOZZOLI is an uneven painter, but a great one. Always spontaneous, often gay, and sometimes grave, he seems to fear no task, however great, and without preoccupation as to the difficulty, he attacks an enormous wall surface, as in his frescos of the Pisan Campo Santo, and appears not so much to think out his composition in advance as to go straight on telling a story easily and quickly, adding group after group as he feels the need of more figures, and pressing animals and plants, architecture and landscape, into his service as readily as men and women. Messrs. Woltmann and Woermann say that "this constantly romantic mood leaves, it must be owned, a rather desultory impression," which is true; but what is more important, the pictorial and decorative impression is not desultory, but strong and abiding.

In his procession of the Magian kings in the Chapel of the Riccardi Palace, Benozzo is a miniature-painter on a vast scale, and seems almost like a child at play, setting out his little trees and hills and tiny background figures hunting or pasturing their herds; but to this *naïveté* he adds a grace and charm so great that here one feels perhaps more than anywhere else that delightful dec-

orative quality of fifteenth-century art which, as M. Müntz has said, was sacrificed forever when the Orders with their inexorable rules came in, only a few years later. Here in the Chapel of the Riccardi Palace Benozzo added the strength and science of the early Renaissance to the sincerity and daintiness of the Gothic illuminator. He is a story-teller *par excellence*, a Florentine Carpaccio in his episodical treatment of his subjects, and a Florentine Holbein in his drawing of the heads of doctors and lawyers in his St. Augustine series, where the modeling, awkward even to carelessness in some of his work, becomes almost as close as that of the great German master. He is classical only in his architecture, loving to paint rather the gayest costumes of his own fifteenth century, and setting, says M. Lafenestre, "the life of the schools side by side with the life of courts and palaces."

Benozzo Gozzoli is not only an animated story-teller, he is a poet at times; the idyl is his as well as the episode, and his style suggests the romance rather than the *novella*. He is a lover of nature, a student of fields and flowers and birds and animals; he loved to enamel a meadow with blossoms as well as to elaborate the pattern of a brocade jerkin, and to show us the arbor bending under heavy clusters of grapes as well as to present us to some contemporary legislist or *Magnifico*. On the vast wall-spaces that he covered so rapidly and easily with a world of story he revealed himself in turn as landscape-painter, portrait-painter, animal-painter, costumer, architect, a designer of ornament, and superlatively a decorator. The pure, serene spirit of Fra Angelico's art in Benozzo Gozzoli had become more human, more homely, more familiar; the pleasant places of earth were the heaven he painted; but if the work of the master is more divine, that of the pupil is more living.

The Works of Benozzo Gozzoli

'THE PROCESSION OF THE MAGI'

PLATES I AND II

IN the Via Cavour, formerly the Via Larga, Florence, stands the old palace of the Medici, generally called, from the name of its more recent owners, the Riccardi Palace, and now the property of the government. The building was erected by order of Cosimo de' Medici in 1430, and the private chapel was decorated between 1456 and 1460 by Benozzo Gozzoli, who painted on its walls his famous fresco, 'The Adoration of the Magi.' On both sides of the chapel as well as on the end wall is seen 'The Procession of the Magi'; on either side of an alcove in which the altar stands is a fresco representing the shepherds watching their flocks, while on the side walls of the alcove are the two scenes known as 'Paradise.' The entire chapel measures only about twenty-five feet long by twenty feet wide. Originally it had no window, but was lighted by silver lamps, so that Benozzo Gozzoli must have painted his fresco by artificial light. At a later period a portion of the painting was destroyed in order to make an opening for a stairway, a window was inserted back of the altar,

and the altar-piece of 'The Nativity,' the culminating point of all, was removed. This picture, painted by Filippo Lippi, is variously believed to be in Berlin, in Munich, and in the Florentine Academy, while by some critics it is thought to be irrevocably lost.

Although the subject, 'The Adoration of the Magi,' assigned to Benozzo Gozzoli for his decoration of the chapel, is one pertaining to sacred art, the religious spirit is lost sight of in the brilliant procession winding down from the mountains and through a luxuriant and fairy-like landscape (see plates I and II). Here are the principal personages of the day in Florence, dressed in contemporary costumes of brocaded silks and rich velvets, gorgeous with gold and jewels. Knights and pages follow in the suite of the Magian kings, with gaily decked horses, camels, hunting-leopards, dogs, falcons, and all the accessories of an immense and imposing cavalcade, for on this journey is concentrated "all that the Renaissance knew of splendor, delightfulness, and romance."

One of the most striking figures in the procession is that of the youthful Lorenzo de' Medici (see plate I), known in after years as Lorenzo the Magnificent. Mounted on a richly caparisoned white horse, he is here painted as one of the three kings journeying towards the manger of Bethlehem. He wears a yellow and gold tunic with red sleeves, red silk tights, and, on his flowing curls, a jeweled cap surmounted by a crown. Knights on horseback and on foot form his escort, and following him is a crowd of horsemen, among whom it has been conjectured are his grandfather, the aged Cosimo de' Medici, on a white horse, accompanied by Piero and Giovanni de' Medici, the father and uncle of Lorenzo. Other well-known personages, members of the Medici family, nobles, scholars, and humanists—even the painter, Benozzo Gozzoli himself (see page 22)—are represented in the brilliant cortège winding slowly among the rocky passes of the hills.

It is said that the special event which the artist's patrons, the Medici, wished to have commemorated in this painting was a meeting of the General Council held in Florence in 1439 for the purpose of uniting the Greek and Latin Churches, and accordingly the Patriarch of Constantinople figures as one of the three kings, while on the end wall, John Palæologus, Emperor of the East, who was present on the occasion, is represented as another of the Magi (see plate II). This potentate, clad in a gorgeous flowered robe of green and gold, is seated upon a white horse decked with jeweled trappings. His dark face is offset by a turban upon which rests a coronet. With one hand holding his horse's reins and the other resting upon his hip, he advances towards the goal, escorted by youthful pages richly attired and bearing long lances.

"It would be hard to find, even in the fifteenth century," write Vasari's recent editors, "a more perfectly satisfactory decoration, at once brilliant and sincere, than is this of the chapel which the lords of Florence built for their private devotions in their palace of the Via Larga. The charming pageant, with its abundance of gilding and its embossed patterns, its dogs and horses, hunters and shepherds, winds about the walls and leads up to a perfectly decorative motive, where peacock-winged angels cluster about the altar upon which

'The Nativity' once stood. It is the very perfection of a decoration, gay yet serious, rich yet dignified in color, animated yet stately."

'PARADISE'

PLATE III

ON the two opposite sides of the walls of the alcove in the Chapel of the Riccardi Palace in which the altar stands, and where formerly the painting of 'The Nativity' was placed, Benozzo Gozzoli painted groups of angels worshiping the Babe of Bethlehem. Of these two frescos, similar in design and color and both known as 'Paradise,' the one on the right is here reproduced. In a fair and radiant landscape in which palms, stone-pines, and tall, pointed cypress-trees stand out against a blue sky, and the ground is bright with flowers of varied tints, angels kneel in silent adoration or stand absorbed in praise. Others are seen coming down from heaven or gliding about among the flowers of the heavenly garden. The wings of these seraphic beings are peacock-hued, and around their heads are golden halos.

The scene is pervaded with an exquisitely tender sentiment, a deeply religious feeling suggestive of Fra Angelico's gentle influence, in contrast to the mundane pomp and regal splendor of 'The Procession of the Magi' surrounding on all sides this radiant vision of an unseen world.

'ST. FRANCIS EXPELLING DEVILS FROM AREZZO'

PLATE IV

IN the year 1450 Benozzo Gozzoli was called to Montefalco, where he was soon engaged in decorating the choir of the Church of San Francesco with a series of twelve frescos arranged in three tiers, depicting scenes from the life of St. Francis. Inscriptions on scrolls held by angels painted on the pilasters at the entrance to the choir tell us that the artist's patron was the Franciscan, Jacopo di Montefalco, and that the decorations were completed in 1452.

These early works of Benozzo Gozzoli's give evidence not only of the influence of his master, Fra Angelico, but show that Giotto's frescos in the neighboring town of Assisi had been carefully studied. Nowhere is this more apparent than in the picture here reproduced. The subject is one painted by Giotto, in the Upper Church of St. Francis at Assisi, although somewhat differently treated. In Giotto's fresco, for instance, a church occupies the left-hand portion of the scene, whereas in Benozzo's the scene represents a garden before the walls of Arezzo. In both versions St. Francis kneels in prayer while his companion, Fra Silvestro, stands in a commanding attitude exorcising the devils which are seen flying away from the city.

The story so naïvely portrayed by both artists is related by Mrs. Jameson as follows: "The city of Arezzo, in Tuscany, was at one time distracted by factions, and St. Francis, on approaching it, beheld a company of demons dancing in the air above the walls, these being the evil spirits which stirred up men's minds to strife. Thereupon he sent his companion, Silvestro, to command them in his name to depart. Silvestro obeyed, crying with a loud voice, 'In the name of the omnipotent God, and by command of his servant Francis, go out hence, every one of you!' And immediately the devils dispersed, and the city returned to peace and propriety."

'CELEBRATION OF THE NATIVITY AT GRECCIO'

PLATE V

THIS fresco, one of the series painted by Benozzo Gozzoli in the Church of San Francesco, Montefalco, depicting scenes from the life of St. Francis (see description of plate iv), illustrates the story of the celebration of the birth of Christ at the little monastery of Greccio, a favorite resort of St. Francis towards the end of his life. It is recorded that at Christmas-tide of the year 1223, St. Francis, then sojourning at Greccio, conceived the idea of having within the church a representation of the Nativity of Christ. A cradle was accordingly made ready for the tiny image of the Christ-child placed on straw within it, and even an ox and an ass were brought in to lend reality to the scene. All the people living near Greccio, as well as the inmates of the neighboring religious houses, were then bidden to attend the celebration, and on Christmas eve, torches in their hands and joyfully singing praises to the Lord, they came from far and near to the little church, where an unlooked-for miracle was performed before their wondering eyes; for lo, when St. Francis lifted in his arms the image of the Holy Babe, it became a living child, radiantly beautiful with the divine light that shone upon its head. Such is the legend connected with the celebration of the Nativity at Greccio, the earliest instance, it is said, of those representations of the birth of Christ still common in Italy at Christmas time.

This fresco is one of the best of the series of which it forms a part. The architecture shows a somewhat incongruous application of Renaissance detail to a Gothic interior, but the picture is well composed, the kneeling figure of St. Francis is full of feeling, and in the onlookers, notably in the group of women at the left, and the little child, who, clinging frightened to its mother's arm, still turns to watch the miracle enacted before them all, we have examples of that lifelike and naturalistic element which constitutes one of Benozzo Gozzoli's chief charms.

'ENTRANCE OF ST. AUGUSTINE INTO THE GRAMMAR-SCHOOL' PLATE VI

ON the walls of the choir of the Church of Sant' Agostino, in the little town of San Gimignano, Benozzo Gozzoli painted, in seventeen compartments, episodes from the life of St. Augustine. These frescos, executed between 1464 and 1467, are among the most important of the artist's works, and indeed of all mural painting of the fifteenth century. "All the admirable qualities of Benozzo Gozzoli's art," writes Gustave Gruyer, "as well as certain carelessnesses of which he is at times guilty, are here set forth; but any defects are lost sight of in the charming impression of the whole. Curious details abound. Little Italian cities with their crowded buildings are introduced with a highly picturesque effect into the backgrounds of many of the scenes. That the artist had made a close study of the life about him is shown by the number of figures evidently painted from his contemporaries. Benozzo loved his own time, and has skilfully depicted many of its characteristic types."

The fresco reproduced in plate vi, the first of the series, represents, on the left, St. Augustine taken when a child to the grammar-school of Tagaste, his

native city, in Numidia, Africa. His father and mother intrust him to the care of the schoolmaster, who receives him kindly, while two of the older scholars observe the group with curiosity. On the right we are shown the interior of the school; a number of boys seated in an open loggia are engaged with their tasks, and in the foreground one unlucky culprit, held firmly on the shoulders of a bigger boy, is about to be chastised by the master, who, with uplifted rod in one hand, points with the other to the little Augustine—the model pupil—at his side.

The architectural setting of this scene is a mixture of the classic and the purely fantastic; the coloring of the fresco is light, the outdoor effect well rendered. "The whole picture," writes Mr. Stokes, "vibrates with life and activity, containing all the movement of the opening scene of a play. Benozzo Gozzoli was untroubled by the miraculous power of saints, and these compositions of his are painted throughout in a purely secular spirit. His work is, however, glowing with humanity."

'ST. AUGUSTINE VISITS THE MONKS OF MONTE PISANO'

PLATE VII

IN this fresco, one of the series of scenes from the life of St. Augustine in the choir of the Church of Sant' Agostino, San Gimignano (see description of plate vi), three episodes are depicted. In the upper part of the picture, on a hill crowned by a monastery, St. Augustine is represented visiting the monks of Monte Pisano, who stand before him listening reverently to his words. In the foreground, on the right, he is seen seated among a group of kneeling monks, expounding to them the word of God and the rules of their Order, while on the left is illustrated a vision which he himself related as appearing to him while walking one day on the seashore, meditating on the mystery of the Trinity. While thus engaged he saw a little child endeavoring to fill a hole in the sand with water baled from the ocean, and upon being questioned by the saint as to what he was trying to do, the child answered, "I wish to empty the sea into this hole." "But that," said St. Augustine, "would be impossible." "Not more impossible," returned the child, "than for thee, O Augustine, to explain the mystery on which thou hast been meditating." Thereupon the child vanished, and the saint knew that it was Christ the Lord with whom he had held converse.

'FUNERAL OF ST. AUGUSTINE'

PLATE VIII

THE fresco here reproduced, unfortunately in a much damaged condition, is the last of the series painted by Benozzo Gozzoli in the choir of the Church of Sant' Agostino in San Gimignano (see description of plate vi). "In this last scene—the grandest of the whole series"—writes Julia Cartwright, "Benozzo follows the type originally invented by Giotto in the death of St. Francis, in the Church of Santa Croce, Florence (see MASTERS IN ART, Vol. 3, Part 52), and works it out into an elaborate composition crowded with figures and splendid accessories. The saint lies on a richly draped mortuary couch, surrounded by a large company of monks and novices; a bishop reads the last offices, boy acolytes and friars hold cross and candles aloft at the foot

of the bier, and the monks show their grief in the most varied ways. Some fling their arms back with gestures of despair; others bow their heads over the dead saint as if inconsolable for his loss; some, again, clasp their hands in prayer, and resign themselves with a touching patience in their faces, that is more affecting than the passionate lamentation of their companions. In all this Benozzo's skill is admirably displayed. The grouping and disposition of the figures, the graceful arrangement of the lines of conventional buildings in the background, and the marvelous variety of expressions on the faces of the mourners all show the greatness of the artist's powers and the height to which he could occasionally rise."

'THE RAPE OF HELEN'

PLATE IX

ON this octagonal panel in the National Gallery, London, probably once a portion of a Florentine wedding-chest, Benozzo Gozzoli has painted the story of Helen, the beautiful wife of Menelaus, King of Lacedæmon, being carried off with the ladies of her court by her lover, the Trojan Paris, and his companions. The artist has treated the old classical legend according to his fancy. The costumes are those of his own day and country, while the temple with its gilt statue of a Greek deity, the impossible landscape, strange ships, tall cypress-tree, and distant rocky hills, make up a fantastic scene evolved from his fertile imagination.

"For his ideal of female beauty," writes Cosmo Monkhouse, "he seems to have been satisfied with his own taste. One can scarcely imagine a face or a figure much less classical than that of the blonde with the *retroussé* nose (presumably Helen herself), who is riding so complacently on the neck of the long-legged Italian in the center. The figures in the temple are of a finer type, and the lady in the sweeping robe with the long sleeves, who turns her back to us, has a simple dignity which reminds one less of Benozzo Gozzoli's master than of Filippo Lippi or Masaccio. . . . There is nothing so classical or so natural in the picture as the beautiful little bare-legged boy running away in the foreground. This little bright panel—so gay, so naïve, so ignorant, and withal so charming—is of importance in the history of art as illustrated in the National Gallery. It is the first in which the artist has given full play to his imagination, and entered the romantic world of classic legend. . . . The important share that the landscape has in the composition, and its serious attempt at perspective, are also worthy of note. As an example of the master himself, of the painter of the great panoramic procession of the notables of his day, which, under the title of the 'Adoration of the Magi,' covers the walls of the Chapel of the Riccardi Palace at Florence, of the designs of the history of St. Augustine at San Gimignano, and of the frescos in the Campo Santo at Pisa, it is, of course, extremely inadequate, but it indicates many paths which the young artist was to strike out from the old track which sufficed for his saint-like master."

The picture is painted in tempera and measures about a foot and a half high by two feet wide.

'THE VINTAGE' [DETAIL FROM 'THE DRUNKENNESS OF NOAH']

PLATE X

FROM 1468 to 1484 Benozzo Gozzoli was engaged in executing with the help of assistants his largest and most important work—the decoration in fresco of one of the long walls of the Campo Santo, Pisa, with scenes from the Old Testament, to which were added an 'Annunciation' and 'Adoration of the Magi.' These great frescos show all Benozzo's merits and defects; the rich exuberance of his fancy is here displayed, together with frequent examples of careless draftsmanship and inability to adequately express the ideas with which his brain teemed. "And yet," as one of his critics has said, "when we have recognized Benozzo's faults and failures, these frescos of his in the Campo Santo have a charm that is not easily explained. They breathe the fresh, healthful gladness of pastoral themes, the delight in natural beauties, in youth, and mirth, and laughter." Unfortunately, owing to their exposed position and to neglect in times past, these works are in a state of almost irretrievable ruin; indeed, two of the designs are wholly obliterated, and even from the best preserved no satisfactory reproductions can be made. But although they are for the most part little more than faded ghosts—suggestions from which the artist's intention rather than his achievement can be studied—"what expressive ghosts they are," writes Arsène Alexandre, "what eloquent ruins! As a general thing the main lines of the compositions are still traceable, fine groups of figures full of intense life rise here and there before our eyes, while bits of landscape, decorative details, cities, hills, orchards, vine-laden pergolas, all contribute towards the making of one of the most marvelous representations of cultivated nature ever created by art."

Plate x, 'The Vintage,' represents a large portion of the fresco entitled 'The Drunkenness of Noah,' the first of the series to be painted, and generally regarded as the finest. The scene is such as the artist must often have witnessed in the grape country of Tuscany. Young men mounted on ladders are gathering the grapes which grow in rich clusters on a trellis, while young women bear away to the wine-press baskets loaded with the luscious fruit. In the center is an open vat filled with ripe grapes which are being trodden under foot by a bare-legged youth, who crushes from them the red juice to be converted into wine.

A group in the foreground shows us the aged Noah, resting his hand upon the head of a little child beside him, while another child, frightened by a dog barking at two boys seated on the ground near-by, clings to his robe. Farther to the right, Noah is again introduced among a group of women, holding in his hand a goblet of wine.

The portion of the picture not reproduced represents the patriarch overcome by the intoxicating liquid. That part of the fresco has suffered severely, and in many places the original work has been lost in that of so-called restorers.

"Nowhere," writes a recent critic, "has Benozzo Gozzoli given stronger proof of his creative powers, his naturalness, and his charming fancy than in

this vintage scene, in which the old Bible story is made the excuse, so to speak, for the portrayal of an idyllic picture of Italian rural life."

A LIST OF THE PRINCIPAL WORKS OF BENOZZO GOZZOLI
WITH THEIR PRESENT LOCATIONS

AUSTRIA. VIENNA, IMPERIAL GALLERY: Madonna and Child with Saints — **ENGLAND.** LONDON, NATIONAL GALLERY: Virgin and Child Enthroned; The Rape of Helen (Plate ix) — **FRANCE.** PARIS, LOUVRE: Triumph of St. Thomas Aquinas — **GERMANY.** BERLIN GALLERY: Madonna, Saints, and Angels — **ITALY.** CASTEL-FIORENTINO, CHAPEL OF SANTA CHIARA: Tabernacle with frescos — CERTALDO, CHAPEL OF THE GIUSTIZIALE: Tabernacle with frescos — FLORENCE, RICCARDI PALACE: [CHAPEL] (frescos) Procession of the Magi (see Plates i and ii); Annunciation to the Shepherds; Paradise (see Plate iii) — FLORENCE, UFFIZI GALLERY: Pietà and Saints (predella of an altar-piece) — MONTEFALCO, CHURCH OF SAN FORTUNATO (outside the town): Madonna, Saints, and Angels (fresco over portal); Apotheosis of St. Fortunatus (fresco); Annunciation (fresco) — MONTEFALCO, CHURCH OF SAN FRANCESCO: [CHOIR] (frescos) Birth of St. Francis and Episode of the Cloak; St. Francis gives his Dress to the Poor, and the Dream of St. Francis; St. Francis protected from his Father's Anger; Meeting of St. Francis and St. Dominic, and the Virgin warding off Thunderbolts; St. Francis supporting the falling Church; St. Francis expelling Devils from Arezzo (Plate iv); St. Francis and the Birds; St. Francis blessing the Donors; St. Francis and the Cavalier of Celano; Celebration of the Nativity at Greccio (Plate v); St. Francis before the Soldan; St. Francis receiving the Stigmata; Death of St. Francis; Five medallions of Saints; Portraits of Petrarch, Dante, and Giotto; Figures of Saints and Angels; [CHAPEL OF ST. JEROME] Madonna and Child, with the Crucifixion and Scenes from the Life of St. Jerome — MONTE OLIVETO (convent near Siena): Crucifixion (fresco) — PERUGIA GALLERY: Madonna and Child with Saints — PISA, ACADEMY OF FINE ARTS: Madonna and Child with Saints, and Angels; Madonna, Child, and St. Anne — PISA, CAMPO SANTO: (frescos) The Drunkenness of Noah (see Plate x); Curse of Ham; Tower of Babel; Abraham and the Worshippers of Baal; Abraham and Lot in Egypt; Abraham's Victory; Abraham and Hagar; Burning of Sodom; Sacrifice of Isaac; Marriage of Isaac and Rebekah; Birth of Jacob and Esau; Marriage of Jacob and Rachel; Meeting of Jacob and Esau, and Abduction of Dinah; Innocence of Joseph; Joseph made known to his Brethren; Infancy of Moses; Passage of the Red Sea; Tables of the Law; Aaron's Rod and the Brazen Serpent; Fall of Jericho, and Death of Goliath; Destruction of Dathan and Abiram (obliterated); Death of Aaron (obliterated); Visit of the Queen of Sheba to King Solomon; Annunciation; Adoration of the Magi — ROME, CHURCH OF SANTA MARIA IN ARACCÉLI: St. Anthony and Angels (fresco) — ROME, LATERAN MUSEUM: The Assumption — SAN GIMIGNANO, CHURCH OF SANT' AGOSTINO: [CHOIR] (frescos) Entrance of St. Augustine into the Grammar-school (Plate vi); Admission of St. Augustine to the University of Carthage; St. Monica praying for her Son; Passage of St. Augustine from Africa to Italy; Reception upon his Arrival; St. Augustine teaching at Rome; Departure for Milan; Meeting of St. Augustine and St. Ambrose; St. Augustine hears St. Ambrose preach; St. Augustine reading St. Paul's Epistles; Baptism of St. Augustine; St. Augustine visits the Monks of Monte Pisano (Plate vii); Death of St. Monica; St. Augustine and his Congregation; Triumph of St. Augustine; St. Augustine in Ecstasy; Funeral of St. Augustine (Plate viii); Saints and Evangelists; [CHAPEL] St. Sebastian preserving San Gimignano from the Plague — SAN GIMIGNANO, CHURCH OF SANT' ANDREA (outside the town): Madonna and Child — SAN GIMIGNANO, CATHEDRAL: [CHOIR] Martyrdom of St. Sebastian; [CHAPEL OF SANTA FINA] Madonna and Child with Saints — SAN GIMIGNANO, MUNICIPAL MUSEUM: Crucifixion (fresco) — VOLTERRA, CATHEDRAL, CHAPEL OF THE VIRGIN: Procession of the Magi (fresco background to a Della Robbia 'Nativity').

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A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
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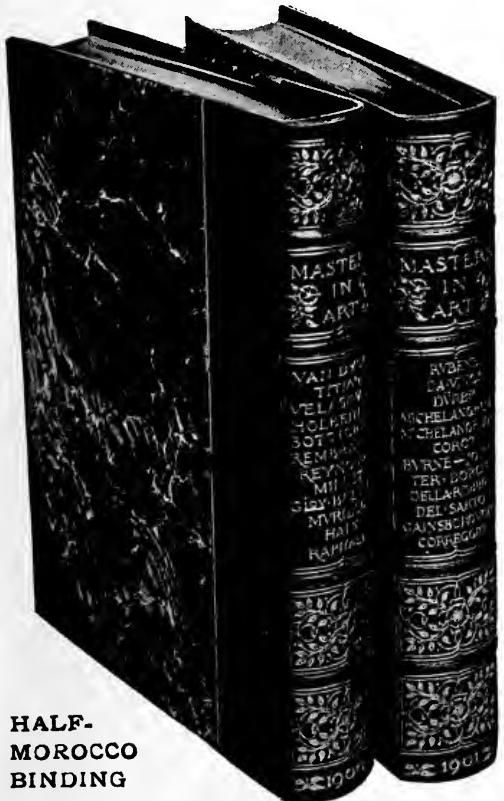
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